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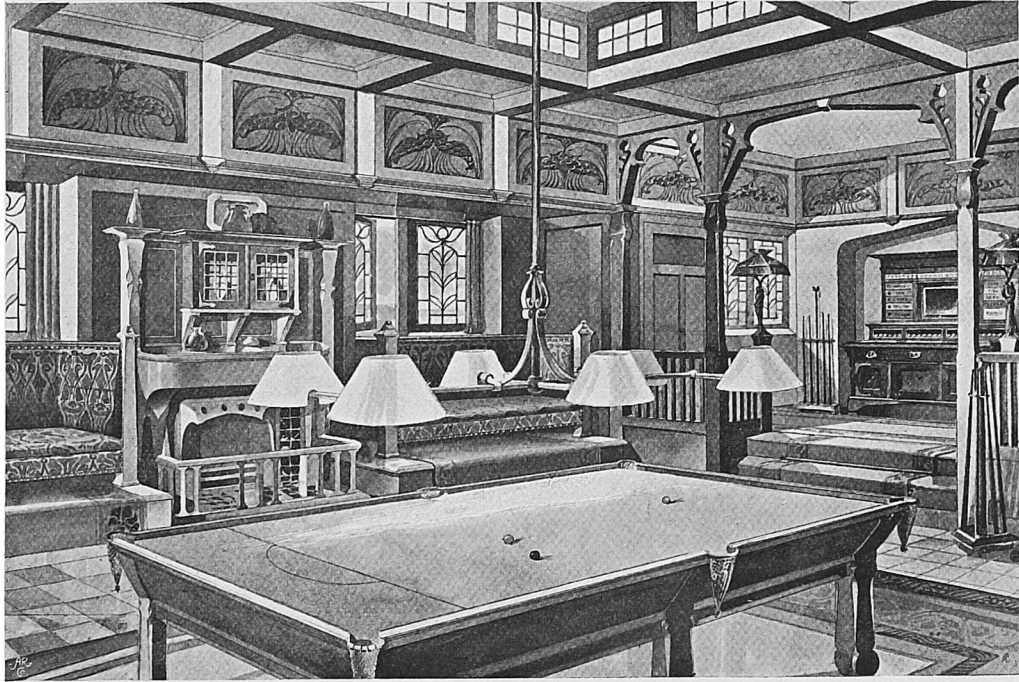
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## Designers' Jottings



BILLIARD ROOM,  
DESIGNED BY E. OWEN CLARK  
*By permission of Wolfe and Hollander*

in the most modern style of decorative art, which should be quiet and handsome and without any of the aggressiveness which is such a characteristic failing of the most advanced schools. The material is wood, with finely executed carvings, and fittings of metal repoussé.

The woodwork of the billiard room, of which we give an illustration, is carried out in fumigated oak, with upholstery and decorations of quiet greens and browns in a similar key to the colour of the wood; the aim being to ensure a quiet harmony which will in no way detract from the central purpose of the room. Quiet colour and plain richness are planned to form a good background for table, players, and spectators; utility and comfort being sought, there is an absence of anything like elaboration. The billiard table shelves over to enable players to get near the cloth without coming into contact with the legs of the table. Our illustration is from a wash drawing of Mr. E. Owen Clark's design.



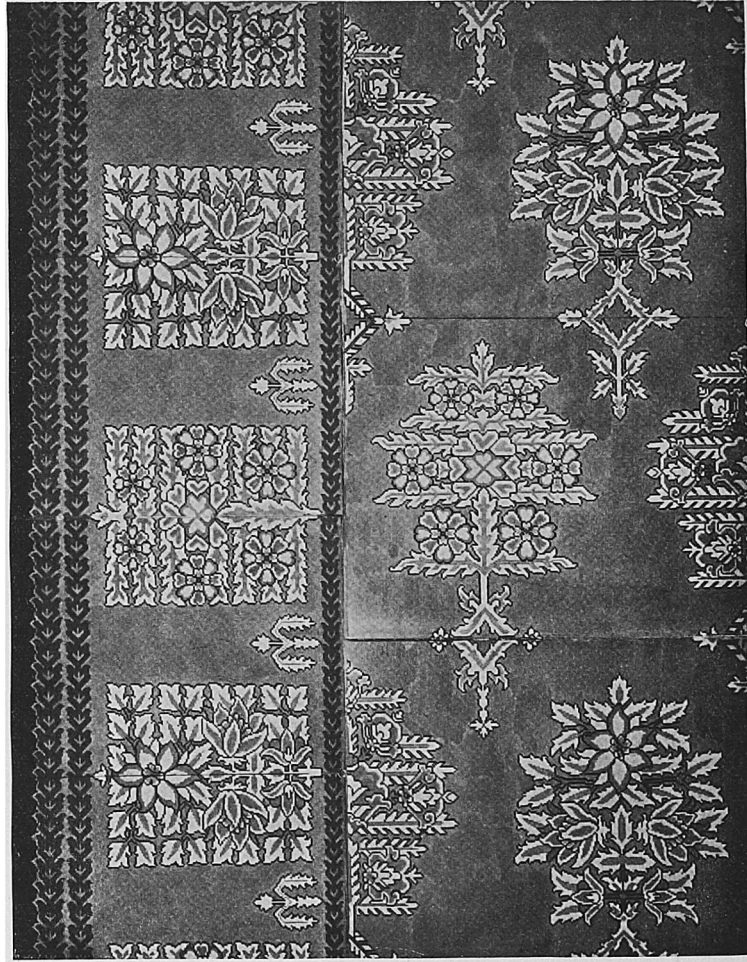
"LAXMINSTER" CARPET,  
DESIGNED BY F. J. MYERS  
*By permission of H. & M. Southwell, Ltd.*

## DESIGNERS' JOTTINGS

YEAR by year the work in design in the National Art Schools becomes more interesting and gives more promise of happy developments in the future. It cannot be denied that the system followed is open to the objection that it leads many young persons of both sexes into the error of thinking that a taste for beautiful things or a superficial acquaintance with some of the methods and principles to be adopted in the construction of design, necessarily fits them for following design as a career. But apart from this objection there is no room for doubt that these schools give adequate opportunity for the discovery of genius, and *might* do the same for a systematic education in the history of decorative work.

## Designers' Jottings

CARPET, DESIGNED BY  
G. HOWARD WOODHOUSE  
By permission of  
J. E. Barton & Sons



Further, the present movement towards the employment of practical designers to lead classes in the various branches of design, is likely, if logically carried on, to place the schools in the position of being able to give some valuable training in the more practical side of design, and to keep the students in leash in their periodical excursions into the fields of extravagant fancy. This cannot be the case, however, unless the practice is much extended; and even if so, there is always the danger of a practical man losing touch with the rapidly changing requirements of his branch of design if removed entirely to the less matter-of-fact atmosphere of the art school. Perhaps the most useful men are those who can keep in touch with both.

The most striking shortcoming—as it occurs to one in looking over the recent exhibition of the Students' National Competition work at South Kensington—in the system is the lack of a proper education in the decorative work of the past. I mean that there appears to be *no connection*. There are studies in the history of ornament, and in design, but the students who go in for the one do not appear to go in for the other. That the student wishing to become an art teacher, pure and simple—to teach the 'rudiments,' as Mr. Cophagus has it, after all a high enough ambition for one man—need not spend much time in imaginative design and in the study of the conditions surrounding contemporary design, is obvious. But the converse is not so. Is it too much to hope for the time when the study of *all* past styles of decorative art shall be considered the most essential part of

the intending designer's art school education? At present the idea appears to be to encourage him to try to think of something quite new—a lunatic endeavour—or, shall we breathe it, something even *further* than the latest and most imbecile craze in decorative art. When the student is taught that his best work will be in a legitimate development of what has gone before, and that a proper understanding of that can best be arrived at by a study of *all* that has gone before—then we shall be appreciably nearer the attainment of dignity in modern decorative art, a quality it sadly lacks to-day.

To take the Exhibition in detail we will follow the arrangement adhered to in the printed report of the Examiners. This arrangement of grouping was adhered to, as far as the limited space allowed, in the exhibition, though one could wish some such classification had been used in the Catalogue. The classifications under the heading of awards—instead of subjects—in that document must be merely the proper indifference of a government department to other people's convenience; it cannot surely be a concession to the pot-hunting confraternity—students and masters. Anyway, the arrangement under heading of awards is awkward for those who may wish to refer to works in the various branches of design.

Perhaps, too, this is the juncture at which one may speculate as to the reasons for hanging pictures on screens which were labelled '23c Design,' and '23D Design with

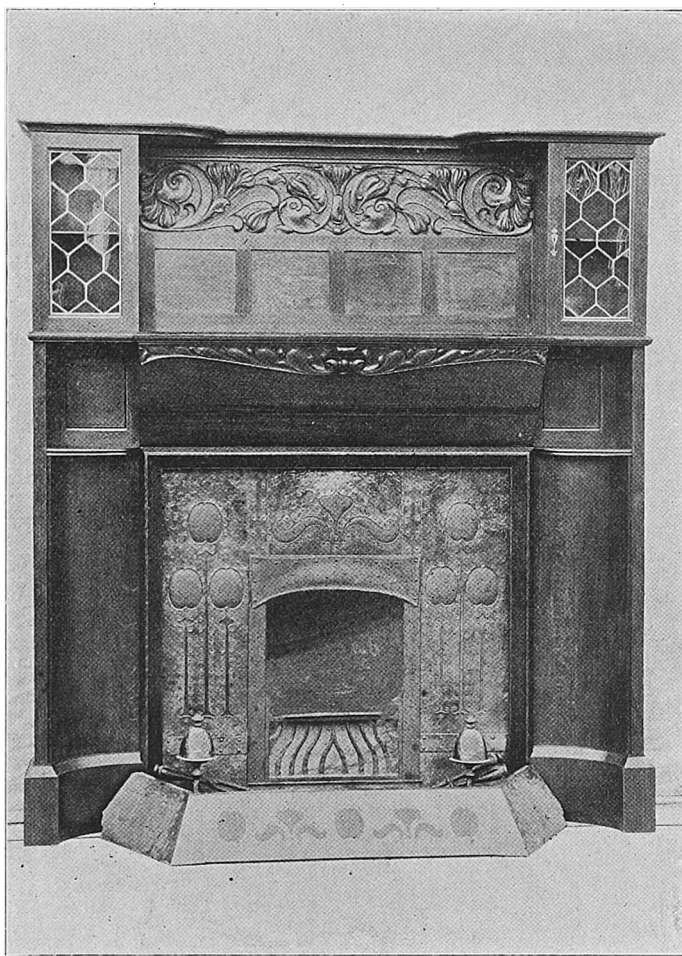
## The Artist

figures.' I think three screens were so filled (or very nearly filled) and unless the authorities take the extreme view that any picture which is drawn with a view to reproduction is design, I fail to grasp their motive for admitting much of the work to the two classes above-named. The fact of the pussy cat having been drawn and coloured to look like a hearthrug does not, to my mind, make it decorative design. However, these exhibits show a very interesting development, and much good work, of which more anon.

In the first design division, 'Modelled Designs,' the Examiners, H. H. Armstead, R.A., E. Onslow Ford, R.A., and T. G. Jackson, R.A., give it as their opinion, from which we are not inclined to differ, that 'no work deserving of a Gold Medal has been submitted.' A modelled design for swing door plate and handle struck us as showing very good work. It has obtained a silver medal, and escaped the slating of the Examiners; thus coming out of the ordeal much better than some other prize works in this class, which come in for some very candid comments. The work in this class decidedly shows, as the Examiners say, a very fair average.

'Studies of Plants in preparation for Design' is one of a group of subjects which passed under the eyes of E. F. Brewtnall, Walter Crane, and G. D. Leslie, R.A. This is not design exactly, but I must refer to the Examiners' remark 'A good deal of misapprehension . . . evidently exists as to what is really a useful study of a plant for the purposes of Design.' Were the opinions of the three Examiners taken as part of the 'evidence' of a 'good deal of misapprehension' on the point? I think we may take it that it would be difficult to find any six designers holding exactly the same views as to what is the proper method of study in this branch.

Walter Crane and T. Erat Harrison take 'Book Illustration; Designs for Coloured Prints and Posters, and for Book Covers.' Perhaps this is how the book illustrations crept under the *aegis* of 'Design.' The remark, 'A stronger (stronger than last year) tendency towards the imitation of well known types of contemporary original work is observable' is true enough, and Mr. Crane himself must feel it sorely. Some of the book covers, of which many are good, show a strong dash of the Kate Greenaway. There are some good, rather novel, end papers by a lady; but the 'new art' is *not* successful in the designs for playing cards, one most deci-



WOOD MANTEL,  
DESIGNED BY D. M. ELIVOOD  
By permission of the  
Bath Cabinet Makers' Co., Ltd.

dedly looks in these for more respect to tradition. We are inclined to wish that David A. Baxter of Liverpool would try a new plant for a change in his designs; one gets weary of eternal 'Honesty' with the seed vessels all sticking straight up!

In 'Laces, Embroidery, and Needlework' the Examiners—Alan S. Cole, Walter Crane, and W. G. Paulson Townsend—are evidently fairly pleased with the work submitted. Undoubtedly much of it is very pretty, though many of the designs strike one as being too ambitious. On the other hand, one of the most charming things in the exhibition—a folding screen, containing a combination of stencilling, embroidery and painting—can hardly be called students' work; it shows the hand of the artist, and has that disadvantage, that it could only be carried out by means of the expenditure of such skill and so much time as would make it enormously expensive. The innovation of submitting pieces of work side by side with the original design is doubtless interesting, but there is the danger of both designers' and teachers'—

and also examiners'—attention being unduly distracted from the question of design to that of execution. If the work is done in the school it foreshadows a difficult and *practically unlimited* extension of the scope of the school; if done elsewhere, it seems hardly fair to include it in such a competition.

'Carpets, Wallpapers, Stencils for Wall-Hangings, and Curtains,' were examined by Walter Crane, Lewis F. Day, and J. H. Dearle, who give an excellent report on the work. These words apply equally to 'Embroidery, Printed Textiles and Lace for Hangings,' Examiners, A. F. Brophy, Walter Crane and Lewis F. Day. Practicability has been demanded, I judge from the reports, and the Examiners appear to be beginning to recognise the importance of a pattern design being suitable for the particular branch of pattern for which it is labelled. It is a point we have been hammering at for years, and the fault appears just as prevalent in this year's as in previous exhibitions—designs labelled 'Wallpaper' have the quality of line and mass one looks for in tapestry, and 'Tapestries' will be given the delicacy of silks, and so on. It is a result of the work being under the supervision of masters who, though undoubtedly clever in their work, are not practical men in these branches of design.

Then again, 'doctors differ,' and it would appear the Examiners demand a very different style of design in printed

## The Ups and Downs of Statues

materials, for instance, from that which is generally accepted as suitable to the materials by experts in the trades. This is especially noticeable in the beautifully drawn but quite unsuitable designs for muslins from the Battersea School; designs of which all the charming beauty of line would be lost in such a flimsy material. Despised Manchester, with its theory of spots, could teach something here.

It is rather difficult to understand why 'Damasks and Woven Textiles' should have been grouped with 'Internal Decorations,' but so they are; and the Examiners are Walter Crane, T. G. Jackson, R.A., and Seymour Lucas, R.A. The work in interior decorations is not such as calls for much comment; possibly the largeness of the field makes it a difficult subject to be dealt with in the ordinary School of Art curriculum. I have no space to deal further with the fabrics. There is decidedly room for improvement in the grouping of the various branches of design. Pattern, for instance, in all its branches, might well have been kept in one group, to be examined by one body of competent designers, thoroughly acquainted with pattern in all its branches, instead of being split up into at least four groups, several of which overlap, with different sets of examiners. Such an arrangement must inevitably lead to a want of system in making the awards.

Our next group is another medley, 'Gold and Silver Work, Jewellery, Linoleums and Mosaics; Examiners, A. F. Brophy, Walter Crane, and Nelson Dawson. The boom in enamel work has naturally led to a considerable show in it by the Students, and many designs sent in are accompanied by a specimen of the article carried out in actual metal and enamel. These must be useful object lessons, as doubtless some of the students who have found it impossible to reproduce in the object all the too subtle beauties they have worked into their designs would be the first to admit. Much of the good metal work comes from Birmingham; a healthy sign; for in that practical city the students' growing abilities may be assimilated and made of service to the national trade, and not degenerate into a mere 'handicraft' amusement for idle hours.

In 'Panels and Friezes: Tiles, Pottery'; Examiners, S. J. Cartlidge, W. Crane, and W. De Morgan, the Examiners again ask for executed specimens. The rage for 'Arts and Crafts' is going far. What will be the result and what limits the Examiners have mentally put on the influx of vases and crates and boxes another year will see I cannot imagine. The remaining group of Decorative Design subjects comprises 'Historic Ornament; Flower and Tree Designs; Painting Ornament on a Coloured Ground; Designs for Cushion Covers.' The Examiners are A. F. Brophy, T. Erat Harrison and R. H. A. Willis. Historic ornament gets a poor, a very poor show, and the two following subjects do not receive anything like the amount of attention they deserve in a training school for designers. I.B.

### NOTE

THE COPPER REPOUSSÉ BEAKER, on page 42 of last month's 'ARTIST,' which has been erroneously attributed to Mr. F. M. Crooks, is the work of Mr. John Hooker, to whom we offer our apologies for the mistake.

## THE UPS AND DOWNS OF STATUES

THOSE whose memory will take them back to the sixties will recall, with feelings alike of sorrow and amusement, the Leicester Square of those days, with its woe-begone, dilapidated equestrian statue of one of the Georges which ornamented (!) its centre. The horse was minus a leg, and the figure both arms, while on one occasion Londoners awoke one morning to find the charger and its rider covered with white paint and dotted all over with black spots—the work of some larkish medical student it was generally understood. The statue, we believe, was

eventually sold for old lead. The well-known statue of King Charles I., at Charing Cross, which Jacobites and members of the White Rose League decorate somewhat lavishly on every anniversary of the martyred monarch's death, has had its fair share of ups and downs. It was executed by Hubert le Soeur, for the Earl of Arundel, and set up at Charing Cross, but after the execution of the King it was ordered by the Cromwellian Parliament to be destroyed, whereupon it was sold to Mr. John River, a brazier of Holborn, who, instead of melting it up, buried the statue in his garden, and worked off a very paltry swindle on the public by vending knife and fork handles, which he stated were made from the lead of the statue. Needless to say these found a ready sale among friends of the King, but immediately on the Restoration, John River, in the coolest fashion possible, disgusted his patrons by producing the statue as a whole, and selling it to the new Government it was set up on its former site at Charing Cross. The statue's troubles, however, were not quite at an end, for on Friday, April 13, 1810, the sword, buckler, and straps fell from it, and were picked up by a porter of the Golden Cross Hotel, who took them to the Board of Green Cloth, at St. James's Palace. They were refixed, but were stolen at Her Majesty's coronation.

During the career of the Tudors we read that 'In gratitude for the preferment of his father, Nicholas Bacon, to the Attorneyship of the Courts of Wards by Henry VIII., the Great Lord Bacon placed a gilt statue of the King in a niche of Gorhambury.' This, however, was knocked to pieces in the stormy days of revolution, as also was that of Queen Elizabeth, executed to the order of the Earl of Leicester, for Cumnor Palace Gardens.

Reverting to the statue of Charles I. at Charing Cross, it may be mentioned that at about the same time, Sir Robert Vyner, Lord Mayor of London, evidenced his loyalty by giving a somewhat singular memorial of Charles II. to the City. This consisted of an equestrian figure of John Sobriski romping on a fallen Turk. Vyner purchased the work at a reduced price from the sculptor who had it on his hands, and, getting the artist to alter the face of the Polish King to that of Charles II., and that of the fallen Turk to that of Cromwell, he set the group up in the Stock Market, now occupied by the Mansion House, where it remained till 1738. In May, 1739, Robert Vyner, a descendant of the donor, asked that the statue might be given to him, which was done, and the nonsensical group found a home in his private garden. In Newcastle, an equestrian statue of James II. was set up, but in November, 1688, when Lord Lumley entered the town and declared for the Prince of Orange and a Free Parliament, the statue was pulled down by the mob and thrown into the river, being fished out in 1695, and the metal devoted to the repair of the bells of All Saints' and St. Andrew's Parish Churches. The bareheaded statue of George III. underwent a variety of vicissitudes before it was set up in its present position, and that of William III. on College Green, Dublin, had the sword and truncheon shifted to the reverse hands, and the whole deeply stained, while on April 8th, 1836 it was blown up by gunpowder, when it was repaired for the second time, and has since remained in peace—as distinct from pieces.

### MUSIC.

BY HOME GORDON

With nine works by British composers announced for the Gloucester festival impending, as this article is consigned to the printer, it becomes inoperative to ask that old question once more—are we a musical nation? The answer must be divided into three sections (i) the patrons of the opera (ii) the provincial public (iii) the London public, whilst the value of our contemporary English composers themselves can be dealt with in a subsequent paper. The opera at Covent Garden is controlled by an aristocratic syndicate and supported by plutocratic pagans who love to hear Melba warble a French waltz or Calvé re-editing the phrasing of Bizet. It is only that at the performance of a Wagnerian epic-drama, the public interest is aroused and the music at Covent Garden becomes serious. When the magic excellence of Ternina sways the comprehension